FACULTY OF MUSIC
UNIVERSITY OF TORONTO

WOMEN'S CHORUS

Ann Cooper Gay, conductor

"Voices of Winter"
with special guest artist
Jo-Anne Bentley, mezzo-soprano

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Wednesday, December 4, 1991

8:00 pm

Walter Hall

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PROGRAMME

Ann Cooper Gay, conductor

Hodie Christus natus est — Giovanni Pierluigi da Palestrina (ca. 1525-1594)

Messe I pour trois voix égales a cappella — Gabriel Charpentier (b. 1925)

The Blessed Virgin's Expostulation — Henry Purcell (1658-1695)
Jo-Anne Bentley, mezzo-soprano
Ann Cooper Gay, piano

Magnificat — Ralph Vaughan Williams (1872-1958)
Jo-Anne Bentley, mezzo-soprano
Carolyn Stronks, flute
Carmen Wiebe, piano

* * * * INTERMISSION * * * *

The Ballad of Befana, Op. 35a, No. 2 — Kirke Mechem (b. 1925)
Brad Thachuk, guitar
Steve Thachuk, guitar

Winter Cantata, Cantata No. 2, Op. 97 — Vincent Persichetti (1915-1987)
Marta Deluca, soprano
Carolyn Stronks, flute
Andy Morris, marimba

Though Philomela lost her Love — Thomas Morley (1557-1602)

The Nightingale — Thomas Weelkes (ca. 1575-1623)

Deck the Hall — Welsh Traditional Carol

PROGRAMME TEXTS AND NOTES

Hodie Christus natus est — **Giovanni Pierluigi da Palestrina**

Hodie Christus natus est, alleluia,
Hodie Salvator apparuit, alleluia
Hodie in terra canunt Angeli, laetantur Archangeli.
Noe, Noe.
Hodie exsultant justi dicentes: Gloria in excelsis Deo.

On this day Christ was born to us, alleluia.
On this day the Saviour appeared to man, alleluia.
On this day the angels sing on earth and the archangels rejoice,
Noël, Noël.
On this day the just exult proclaiming: Glory to God in the highest.

Messe I pour trois voix égales a cappella — **Gabriel Charpentier**

Lord, have mercy
Christ, have mercy
Lord, have mercy

Glory be to God on high, and on earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all ages God of God, Light of Light, Very God of Very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men, and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

And I believe in the Holy Ghost, The Lord and giver of life, Who proceedeth from the Father and the Son. Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe in one Holy Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the life of the world to come. Amen.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of

thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us thy peace.

The Blessed Virgin's Expostulation **Henry Purcell**

In the England of the Restoration, Henry Purcell forged a style which synthesized elements of the flamboyant Italian baroque with those of his more restrained English predecessors. He took the private intensity of expression achieved in the lute songs of composers like John Dowland and fashioned it into a more public and overtly theatrical musical event. Purcell's songs, secular or sacred, are highly dramatic and "affecting" in their ability to capture the passions of a given text. "The Blessed Virgin's Expostulation" (1693), demonstrates Purcell's mature style in which a pliable vocal line freely follows the rhythmic and emotional demands of the words. Its text is by Nahum Tate, librettist for *Dido and Aeneas,* and explores Mary's anguish when Jesus, at the age of twelve, disappears on a visit to Jerusalem and is found in the temple pursuing his divine mission. She calls upon the angel, Gabriel, who had earlier comforted her when he foretold Christ's birth. (See Magnificat.) In this instance, however, she receives no divine message to help her cope with an ominous future as the mother of Jesus.

Note by Jo-Anne Bentley

Magnificat **Ralph Vaughan Williams**

The Magnificat, or canticle of the Virgin, from Luke 1:46-55, has been set by numerous composers since the 15th century. In the Roman Catholic rites, it is sung at Vespers and in the Anglican service it forms a part of Evensong, but Mary's song of joy and faith has also inspired many non-liturgical compositions, of which Ralph Vaughan Williams' is one. In his setting, the words which the angel Gabriel addressed to Mary are sung by a women's chorus while the flute obbligato may be thought to represent the Holy Ghost which "came upon her" according to the biblical story. The mysterious and mystical experience is expressed in musical language much favoured by the composer--a rhapsodic vocal line underlaid with haunting modal harmonies.

Note by Jo-Anne Bentley

The Ballad of Befana, Op. 35a, No. 2 **Kirke Mechem**

Befana the Housewife, scrubbing her pane,
Saw three old sages ride down the lane,
Saw three gray travellers pass her door.
Gaspar, Balthazar, Melchior.
"Where journey you, sirs?"She ask'd of them.
Balthazar answer'd, " To Bethlehem, For we have news
of a marvelous thing, Born in a stable is Christ
the King."
"Give him my welcome! Give him my welcome - Christ
the King!."
Then Gaspar smiled, "Come with us, mistress, to greet
the Child."
"Oh, happily would I fare,
Were my dusting through and I'd polish'd the stair."
Old Melchior leaned on his saddle horn.
"Then send but a gift to the small Newborn."
"Oh, gladly I 'd send him one, were the
hearthstone swept and my weaving done.
As soon as ever I've baked my bread, I'll fetch
him a pillow for his head, and a coverlet too,"
Befana said.
"When the rooms are air'd and the linen dry,
I'll look at the Babe." Gladly then I'll look
at the Babe."
But the three rode by. She work'd for a day
and a night and a day, Then gifts in her
hands, took up her way.
But she never could find where the Christ
Child lay.
And still she wanders at Christmastide,
Houseless, whose house was all her pride,
Whose heart was tardy, whose gifts were late;
Wanders, and knocks at every gate,
crying, "Good people, the bells begin!
Put off your toiling and let love in."

Winter Cantata **Vincent Persichetti**

I. A Copper Pheasant
A copper pheasant wakes with shrill-edged cry; The silver crescent cuts the chilly sky.

II. Winter's First Drizzle
Winter's first drizzle falls, The air is raw. That shivering monkey needs a cape of straw.

III. Winter Seclusion
Winter seclusion: on the windowpane, The silver fern of frost has grown again.

IV. The Woodcutter
Within the wintry grove, my axehead fell and bit the bark how startling was its smell!

V. Gentlest Fall of Snow
Ah! the first, the gentlest fall of snow: Enough to make the jonquil leaves bend low.

VI. One Umbrella
One umbrella, as snowy dusk draws on, Has come; one umbrella has come; and passes by; and now is gone ....

VII. Of Crimson Ice
The rime has frozen overnight to gems,
Of crimson ice along the buckwheat stems.

VIII. The Branch is Black
The branch is black and bare again: a crow shook down its coverlet, the branch is black and bare again: a crow shook down its coverlet of powdered snow.

IX. Fallen Leaves
The winter's fitful gusts, as they expire,
Bring enough fallen leaves ....
Bring enough leaves to build a fire.

X. So Deep
So deep the heavy snow since yesterday,
Its drifts remain, sweep, sweep as you may
So deep.

XI. The Wind's Whetstone
Through jagged cedars rips the winter blast,
Honed on the cragged ledges as it passed.

XII. Epilogue
A copper pheasant ... winter's drizzle falls ... seclusion ... within the wintry grove ... Ah! the first, the gentlest fall of snow ... one umbrella ... the rime has frozen ... a crow shook down Its coverlet ... to build a fire ... so deep ... through jagged cedars ... as It passed.

UNIVERSITY WOMEN'S CHORUS

The University of Toronto Women's Chorus began in 1986 under the direction of Michael Coghlan; the present conductor, Ann Cooper Gay, began her leadership in 1988, at which time there were approximately forty members who shared concerts with both the University Singers and the newly formed Symphony Chorus. In 1989 the Women's Chorus took on a new role as a sixty-member ensemble capable of presenting its own concerts and dedicated to the performance of music composed by students and teachers at the Faculty of Music. The overall repertoire of the Women's Chorus spans a broad spectrum, from the music of Hildegard Von Bingen (twelfth century) to that of contemporary Canadian composers. In March, 1990 the Chorus co-hosted a "Meet the Composer" workshop, which focused on the music of British Columbia composer Imant Raminsh, involving four other treble choirs totalling over 200 singers.

Also in 1990 the University Women's Chorus received the $1000 Second Prize in the Equal Voice Category of the CBC Choral Competition, becoming the first University of Toronto choir to receive an award in this biannual event. This led to an invitation from internationally known Toronto Symphony Principal Harpist, Judy Loman, to perform with her and soprano soloist Rosemarie Landry at a benefit concert in Bobcaygeon, Ontario on December 1, 1990, to support the refurbishing of a concert hall and the establishment of a scholarship fund for young music students in that area. In the spring of 1991 the Women's Chorus joined in concert at the University of Toronto with the University of North Carolina-Greensboro Women's Chorus, directed by University of Toronto alumna, Dr. Hilary Apfelstadt and the Earl Haig Girls' Chamber Choir, directed by Mary Legge, presently enrolled in the Master's Degree program at the University of Toronto.

TONIGHT'S ARTISTS

ANN COOPER GAY, a native of Texas, holds a Bachelor of Arts degree in Music from Austin College, Sherman, Texas with a concentration in organ and additional instruction in piano and flute. Vocal studies at the University of British Columbia and the University of Toronto led to an Honours Diploma in Opera (University of Toronto) and leading roles with the Canadian Opera Company and solo engagements with opera companies and orchestras across the North American continent. Ms. Cooper Gay also holds a Master of Music in Music Education from the University of Toronto. Ms. Cooper Gay can be heard as "Sara Riel" on the Centredisc recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, "Rags to Riches" -- a showcase for soprano and orchestra.

In 1986 Ms. Cooper Gay founded the High Park Girls' Choir of Toronto which has since won many honours and received invitations to perform in Ontario, Québec, and several of the eastern United States. The High Park Girls' Choir will undertake its first overseas

tour in 1992, performing in England and Wales. Ms Cooper Gay is also founder and former music director of the Children's Choir at The Royal Conservatory of Music which, in the summer of 1988, produced her adaptation for children of Mozart's *The Magic Flute.* These two choirs joined with the University of Toronto Symphonic Choir and Orchestra in December of that year in a performance of Honegger's *Cantate de Noël,* conducted by Dr. Doreen Rao.

Currently, Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School; and she is a Part-Time Instructor and Assistant to the Director of Choral Programs at the University of Toronto, where she is in her fourth season as Conductor of the University Women's Chorus. In addition to her teaching duties, she has served as an adjudicator in Ontario and Québec, and as conductor of treble choir camps in Saskatchewan and Ontario. She has also trained choirs for two major international releases of *Kindermusik* (instructional music recordings for young children), and has contributed reviews to *Anacrusis* (Journal of the Association of Canadian Choral Conductors). In 1992, Ms. Cooper Gay will be guest conductor for a Junior and Senior High School choir camp at Westminster College in Pennsylvania.

JO-ANNE BENTLEY is a native of Vancouver, where she received first class honours degrees in English Literature and Music History from the University of British Columbia. A recipient of Canada Council and McConnell Memorial Fellowships, she obtained M.M.A's in Musicology and Voice Performance from McGill University, studying voice with Jan Simons. During her varied professional career she has been a music critic for the *Montreal Star,* a member of The Tudor Singers, a guest artist for many choirs, chamber ensembles and symphonies across Canada and a frequent solo recitalist for CBC radio. She taught voice and song interpretation at McGill University and Vanier College in Montréal for several years prior to joining the voice faculty at the University of Toronto.

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UNIVERSITY OF TORONTO WOMEN'S CHORUS

Sopranos
Sandra Alderton
Lysandra Almeida
Cassandra Bourne * o
Elaine Burhans
Marta Deluca
Luiza Fernandez
Kimberley Hanley
Lina Helferty *
Helena Janick
Simone Jubas
Janice Lam
Mai Lee
Yonsil Lee
Lina Libak
Nicole Lobo
Nanette Lockhart ♦
Elfreda Pitt
Ayelet Porzecanski
Eva Saif
Janet Stachow
Wern-Ning Tang
Kathryn Tremills
Holly Verhaegen
Jane Warren
Anne Whyte
Carmen Wiebe +
Eppie Wong
Michelyn Wright

Altos
Catherina Allegretti
Mary Angastiniotis *
Larissa Bachnivsky
Deborah Bradley
Barbara Byczko
Annie Chang
Jasmine Chen
Sara Lynn Hutchison
Paula Kowalchuk
Kristi Laird
HeeSook Lim
Mary Lou Magic
Mary Piercery
Catherine Powell
Pina Sgro
Shelia Vandidas
Beata Wozniak

♦ Manager
* Section leader
+ Accompanist
o Student Conductor

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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Wednesday, April 1, 1992 at 8:00 pm
UNIVERSITY WOMEN'S CHORUS
Ann Cooper Gay, conductor

Walter Hall - Edward Johnson Building
Tickets $ 8/5 Students/Seniors
Box Office 978-3744

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Friday, Janaury 24, 1992 at 8:00 pm
UNIVERSITY SYMPHONY CHORUS & ORCHESTRA
Doreen Rao, Conductor

MacMillan Theatre - Edward Johnson Building
Tickets $ 8/5 Students/Seniors
Box Office 978-3744

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